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endeavor to reproduce the general effect only, seems to take an evident delight in making his lines run obviously counter to the form wherever he can.

But, having thus unburdened my critical conscience, I must hasten to say that one cannot help, after all, taking an immense delight in these etchings. If they were neatly drawn according to rule, every line straight and orderly, and every detail distinctly made out, as if it had been the object of observation for its own sake, they would not perhaps "rile" anybody, but they would also fail to produce in us that sense of movement, of whirl and confusion, which such a busy scene inevitably produces in nature. We might get the cold and lifeless picture of a *camera lucida*, which strikes us more like a piece of clever mechanism than a reflection of life, but we should never get that sense of a *first impression* which the artist has striven to call up in us. The vein of thought here touched upon is very inviting, and would lead to an exhaustive discussion of the theory of impressionism. But space forbids. Suffice it to say, that impressionism is simply a new attempt at solving the problem of pictorial representation, which problem is very far yet from being completely solved. It is easy enough to say that the picture must produce upon the retina the same effect as the objects seen in nature. Superficially considered, it seems self-evident that, if the objects are represented on the picture plane, where it cuts the cone of rays, exactly as they would be represented by a *camera lucida*, the result on the retina must be the same as that produced by nature. This reasoning, however, is fallacious; for not only do the phenomena of binocular vision come in as a disturbing element, but it must also be recollected that the image on the retina is continually shifting, that no line is fixed on it, and that the blurring increases with the distance. It follows that a small, fixed object near by cannot produce the same effect upon the eye in its natural, unconstrained condition, as a large object at a great distance, and the impressionist is right, therefore, in avoiding definition. But here his limitation comes in. A scene in nature that interests us we examine closely, we focus each object separately, and thus, *in detail*, overcome much of the disturbance that is caused in looking at the whole. Hence we see that we shall be forever debarred from arriving at an absolutely true representation of nature. We must sacrifice somewhere in our endeavors to get near to perfection, and the answer to the question what to sacrifice will in each case depend on the peculiarities of the individual.

S. R. KOEHLER.

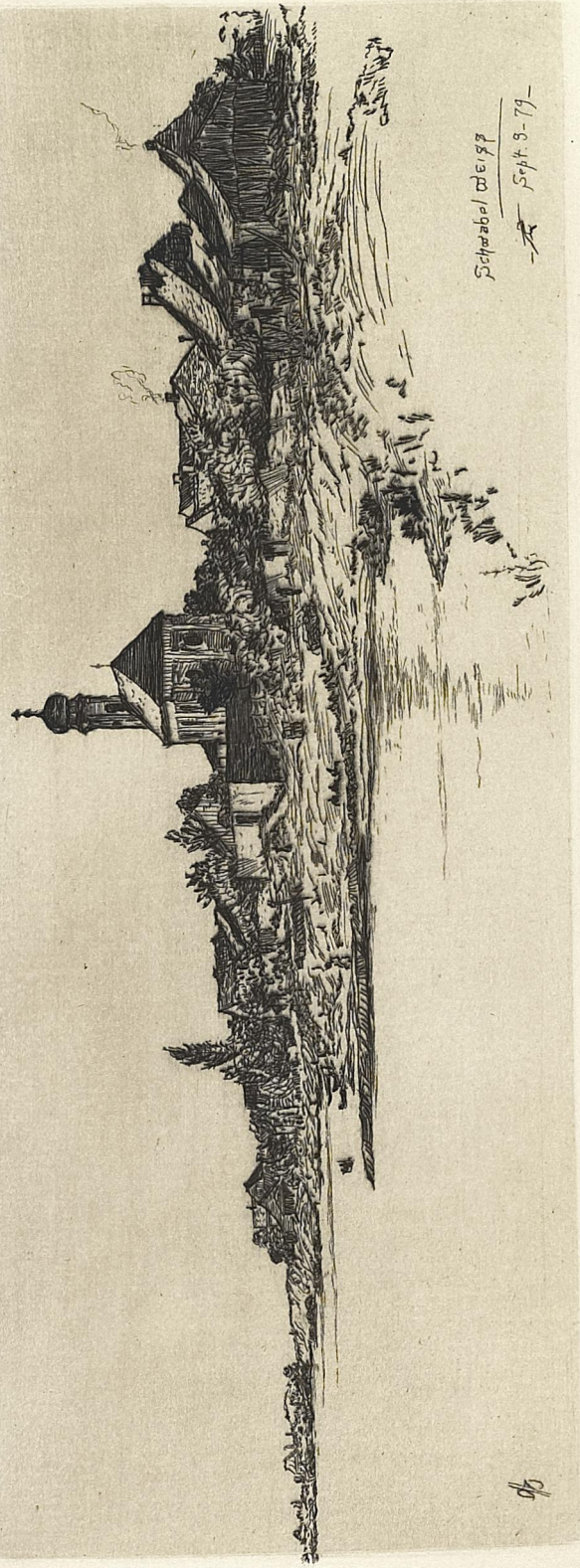
PORTRAIT STUDY.

PAINTED BY F. A. KAULBACH. ENGRAVED BY E. BÜCHEL.



RIEDRICH AUGUST KAULBACH, the painter of the *Portrait Study* herewith published, is the son of Friedrich Kaulbach, a nephew of the celebrated Wilhelm von Kaulbach. He was born on June 2d, 1850, and is well known for his genre pictures and portraits, in which latter he is said to follow Holbein. In our pretty study, however, there seems to be little of Holbein beyond the costume; for it is evidently thoroughly penetrated by modern subjectivity and sentimentality. But for that very reason it appeals all the more powerfully to the modern public. Carl Eduard Büchel, the engraver, was born at Eisenberg, in the duchy of Saxe-Altenburg, on April 22d, 1835. After he had worked some time with his father as a chaser in metal, he studied engraving under Steinla. His principal plates are a *Madonna with a Venetian Lady presenting an Offering*, after Titian, and *The Magdalen*, after Franceschini. He also retouched the *Madonna di S. Sisto* of his teacher. The little engraving before the reader shows his best qualities,—excellent treatment of the flesh, delicacy of modelling, and great feeling for color.

S. R. K.



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